

Saturday Writers Newsletter

Saturday
Writers



Writers Encouraging Writers Since 2002

A Chapter of the Missouri Writers Guild

A Nonprofit Organization / Corporation

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Post Office Box 2093 • Saint Peters • Missouri • 63376

End of Year 2022

Welcome to Saturday Writers!

- > We're excited to be meeting in person on the last Saturday of each month at the Spencer Road Library, Room 240.
- > Works in Progress Café starts at 10 a.m. in room 265.
- > Doors open at 10:45 a.m.
- > There will continue to be a Zoom option for members who continue to social distance, or can't attend.

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JANUARY SPEAKER: CLAUDIA SHELTON, FINDING YOUR WRITING NICHE

Join us January 28th for our first meeting and speaker for 2023!

Publishing is a continually changing world whether it be traditional or indie, novel or short story. The world of the author is just as flexible and unpredictable, but you *can* succeed. Just open your mind to the new ideas! But you may not be aware of all the new opportunities available to a writer. In fact, you might be surprised at what you're missing as you delete those words you've spent hours writing. Claudia's goal in this presentation is to acquaint you with changes in the book world, writing styles,

places to query, author roadblocks and more.

Bestselling author Claudia Shelton writes fast-paced romantic suspense, contemporary/military romance, and crosses over into the suspense/mystery/thriller category, also. She has published seven books and has an upcoming trilogy setting to debut February 2023. Her books center on characters filled with courage, determination, and empathy; and where suspense is concerned, her stories are packed with red herrings, foreshadowing and plot twists. She's



received Amazon #1 Bestseller banner in Contemporary and Literature Fiction, and also in Holiday Fiction. On a personal note, Claudia is a nature and music lover, a traveler and water person, with life goals of making moments to remember. Her main priority is spending time with family, friends and her two sweet, conniving rescue dogs, Gidget and Daisy.

IT'S TIME TO RENEW YOUR SATURDAY WRITERS MEMBERSHIP

If you are a new member, welcome! We are glad to have you. A new membership costs only \$35.00 a year, a bargain by any measure. You can also get a discount if two people in

the same household join or renew at the same time.

If you are a current member and renew any time from now to March 31st, the cost is \$30.00.

Any time during the year after that is \$35.00.

Find the membership form [here](#), and you can pay by cash, check, or Paypal.

We look forward to another year of writing with you!

FROM THE PRESIDENT'S DESK: THE YEAR IN REVIEW



I've had a little time this past month to reflect on this year and all that Saturday Writers accomplished. It was my first year as President and I think it went well. I hope you agree. Thank you, Jeanne Felfe, for making the transition a smooth one.

At last count we have 106 members in Saturday Writers, with 81 different people attending our meetings throughout the year. We averaged about 40 attendees at each meeting.

The motto of Saturday Writers is Writers Encouraging Writers, and there is no better way to do that than through a critique group. We have eight critique groups that meet regularly to share and discuss their recent work. I encourage everyone to join a critique group. If you can't find one to join, then start one of your own.

We had nine open mic events, four via zoom and five in person. After trying a few restaurants, we settled on a format of bringing our own food to the Middendorf-Kredell library and sharing our work with friends. This new format seems to work, and I expect it will continue next year.

We had a very successful book signing event in June for our 2021 anthology *The Shape of Writing*. In October we participated along with the Saint Peters Cultural Arts Centre in the first annual Pen and Paint Reception.

January was our first in-person meeting since COVID forced us to go to Zoom for the last two years. We held nine regular monthly meetings and four workshops. Six were via Zoom only, and seven were in-person. We had 12 speakers present a wide range of subjects to our members. Which one was your favorite?

January, Kathleen Sweeney, *Book Brush*.

February, Anthony Clark, *Showing vs. Telling*

March, Kelli Allen, *Finding Our Way Back to Myth Through Poetry*

April, Shana Youngdahl, *How Word Choice Makes Voice*

May, C. Hope Clark, *The Facts and Myths of Writing Contests*

June, Steve Wiegenstein, *Writing Novels and Short Stories*

July, Jody Feldman, *Using Theme to Unleash the Full Potential of Our Characters*

August, Maria O'Rourke, *Plotter or Pantser: How a Good Editor can Help*.

September, Emily Hall Schroen, *Forming Partnerships with Independent Bookstores*

Workshop #1, Shana Youngdahl, *Novel*

Structure and Outline

Workshop #2, George Sirois, *Podcasting: The Ultimate Audio Platform*

Workshop #3, Christina Gant, *Forcing Inspiration with Invention Strategies*

Workshop #4, Jessica Mathews, *How to Write and Publish Children's Books*.

I would like to thank everyone that volunteered their time to help make Saturday Writers the best writer's organization in the St. Louis area. I especially would like to thank vice-president Donna Mork Reed, Treasurer Diane How, and Secretary Sarah Angleton. Two other volunteers deserve a special thank you, Beatrice Underwood-Sweet as our newsletter editor, and Heather Hartmann as our Contest Chair and Website Manager. Thank you all for a wonderful 2022.

2023 promises to be even better. We already have a few speakers booked and the leadership team is planning some new activities. If you would like to be more involved in Saturday Writers, please let me know. We can always use fresh ideas.

Until next year, keep writing and then write, write, write some more.

Jeffrey Czuchna – 2022 President

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WHAT'S THE BIG IDEA BY DIANE HOW WON AND DONE!

Welcome to the final What's the Big Idea article for 2022! It's always an honor to interview and read the winning entries. Your stories and poems inspire me, and hopefully many other writers.

Our final contests included prose and poetry. *The Farmers Struggle in War*, by Denise Scott, took first place in poetry. As the title suggests, this heart-felt piece highlights the difficulties faced when trying to grow and produce food during a war. With reminders like "Growers in Europe's Breadbasket plough in bullet-proof vests and helmets" she walks us through the unimaginable. Rocket attacks, sabotage, stealing, blockades. And yet these farmers continue to work to grow food and feed the hungry.

Denise is an adoptive mother of two young adults, a daughter from Romania and a son from Belarus. She likes to read, teach, hike, and do yardwork. Unfortunately, she was not available for interview, but I imagine this won't be the last time she writes a poem worthy of first place.

Our first-place prose contest winner was Susan Gore Zahra. *Body Language* opens at the bottom of the stairs after a fall. She classifies her bones as "becoming senior citizens" and downplays her injuries with humor as she talks

about the struggles of trying to continue hiking on trails through state parks.

When asked which emotions urged her most to write, she explained that "I don't think I am motivated as much by particular emotions as by presence to events and whatever feelings accompany them." She referenced current events such as COVID, civil unrest, storms, wildfires, and other disasters, and told me she submitted a story which captured the emotions accompanying those issues. "The piece I wrote addressed all the sadness and grief of the past few years, but also the delight of life going on outside my window. I was fully present to both extremes of sadness and joy."

Since *Body Language* incorporated a good deal of humor into a difficult situation, I asked how it helps when telling a painful story. She shared a piece of her soul in response.

"One of the most difficult periods of my life was ten years of being the primary caregiver for my parents, who both had dementia. Extended family were able to give me a break long enough for

us to fly out to Yosemite National Park. The morning after we arrived, we had breakfast and went to the arts center, where I planned to take a watercolor class. I kissed my husband goodbye. When I opened my eyes, I was in the back of an ambulance en route to the community hospital in Fresno.

The diagnosis was transient global amnesia, temporary short-term memory loss. In my case, it was probably brought on by stress. The experience was both terrifying and amazing. I was fully oriented to who I was, where I came from, my entire family lineage. But I had absolutely no idea how I'd gotten to California or into the ambulance.

For about two days, my mind was alternately focused on the interesting things happening around me in the four-bed observation unit, and completely terrified that I was experiencing the onset of dementia. When I was released, the doctor told me to go enjoy the rest of our vacation, but get plenty of rest.

Although I mostly slept, we were still able to see some of Yosemite. The one thing that put everything into perspective was watching someone climbing the



sheer surface of El Capitan. He dangled halfway between top and bottom, adjusting ropes and trying different spots for hand and footholds. During that time, I had no idea whether he was going up or down. Being completely present, with no clutter from the past or concern about the future, is like that. My life in any situation could get better or worse. By staying focused on the present, even when the present is painful, enables me to see any tiny sparks of hope or humor to light the darkness."

What words of wisdom, Susan. Thank you for sharing them. And thanks to all the Saturday Writers members who take the time to read this article and the newsletter. See you next year!

ICYMI: SEPTEMBER SPEAKER, EMILY HALL SCHROEN

Our September Speaker was Emily Hall Schroen, the owner/manager of Main Street Books, an independently owned and operated bookstore in St. Charles, Missouri. She talked about the link that needs to exist between authors and local bookstores. She congratulated Saturday Writers for “living the dream!” Thousands of people have the desire to write a book and many of them have a story worth telling as well as the skill needed to produce a novel, but life has a way of filling itself with competing priorities. Those who actually *make* the time to write (one can never seem to *find* it) are to be congratulated. However, now that you’ve written a book, what next? Emily had some excellent advice on how to partner with local bookstores to market your *magnus opus*.

First, Emily told us how she selects her very limited stock. The shop is housed in an old French building on Main Street in St. Charles. The area attracts tourists from all over the country, but the historically preserved building has very limited floorspace. Therefore, she must be

very select about the books she stocks. She also talked about the shelf life of a typical book from arrival to sale so that we can understand why she is unable to stock every locally written book. The modern independent bookstore must compete with huge conglomerate chain stores as well as Amazon which owns the lion share of online sales.

Main Street Books will take novels on consignment and Emily has reserved a special section for local authors. She encourages Saturday Writers to contact her and see if they will be able to stock and sell our work. Books on consignment are normally taken for 90 days. Any sales are split 60/40 in favor of the author but volumes that do not sell must be collected with no cost to the store. She also shared a good deal about the current financial issues in the publishing business. Due to Amazon’s business standards, many private bookstores choose not to carry Kindle books, however so long as the author gives the bookstore a prominent place in their website,

Main Street Books will stock work also available on Amazon.

In approaching an independent bookstore, authors should follow Emily’s Four Steps.

Step One- Research.

Visit the store and its website and research its clientele. Why would this particular store want to sell your book? How do they prefer to be contacted?

Step Two-Approach.

Contact the store in the way they prefer. This may require a phone call or email. Try to make an appointment to meet with whoever is in charge of consignments and confirm the appointment before showing up. Bring a “pitch sheet” which outlines the content and marketing information for each book and leave a sample copy with the seller. Make sure that your book is professionally edited, formatted, and bound with covers that are not *pixelated*. Be sure

it is priced realistically.

Step Three-Promotion.

Even though the bookstore will display your book, you must continue to do the marketing. **No one can sell your book like you can!** Make sure you have some kind of online marketing strategy with occasional *blasts* reminding your friends and relatives where they can buy your book.

Step Four-Schedule an

Event. Book signings, launches or surprise visits to the store can drum up publicity for your book. Events must be scheduled far in advance and cannot take place when foot traffic is at its highest like during festivals and holidays. Be sure to make the most of events with special decorations, costumes or *give-aways*.

Emily was an incredibly personable speaker and seemed genuinely willing to help aspiring authors get started. It was very refreshing to hear her speak so encouragingly about our desire to write and of her desire to help us “live the dream!”

—Ken Lee

OCTOBER WORKSHOP RECAP

Shana Youngdahl: Finding a Novel Structure that Works for You

Shana discussed story basics and guided us in writing exercises. She talked about three underlying methods writers use to tell a story and said that each of us uses our own version of these methods and that we may vary this from project to project. Plotters begin with a plot or a plan before they write the first word of a story. Pantsers begin writing with no plan in mind, discovering the story as they go, by the seat of their pants. Shana said that in practice most writers are a combination of plotter and pantser, otherwise known as planters.

Beyond this, the first step in effective writing, whichever method you are using, is to understand the story basics, what Shana calls Story 101. It goes like this: 1. A character wants something. 2. The character takes action to get it. 3. The character succeeds, fails, or finds a third way. Without these three elements, you don't have a story.

Coincidentally (or not) these three parts align perfectly with typical three act story structure – beginning, middle and ending. Whether you plan your story, pants your story or something in between, this structure is what you need to succeed.

Following is a quick exercise to help with a work in progress or if you are just beginning the story writing process.

Answer the following questions.

What does your character want?

What actions will they take to get it?

What obstacles will get in the way?

What is the end result? Success? Failure? Third way?

Once you've answered these questions, turn this information into a one-sentence synopsis. Good! Now expand it into a paragraph and fill in more details.

If you don't know or aren't sure how to begin, write lists of possibilities. It is helpful to propose answers by framing them as a statement beginning with "maybe."

In addition to using these questions to get started, Shana shared three worksheets tailor-made for planning and analyzing scenes and stories.

The first is called The Nine Steps for Plotting Fiction. It is a nine-box grid that allows for brainstorming and for analyzing each of the nine elements to determine if your story is working. The elements are: Triggering Event, Characterization, First Major Turning Point, Exposition, Connect the Dots, Negative Turning Point Antagonist Wins, Revelation, Protagonist Wins. The special concept in this sheet is that the center-most cell is Connect the

Dots and each of the other blocks must relate to this square in some way. Return to this after you've written a lot of words – finished or you are stuck – then use this form to make sure you have covered everything. It can also help if you are stuck.

The second handout was The Blake Snyder Beat Sheet, based on Snyder's Save the Cat method of screenwriting. This sheet is another framework for story planning and contains the following: Opening Image, Theme Stated (usually a side character states the theme), Set-Up, Catalyst, Debate, Break into Two (point of no return), B-Story (1/3 of the way through), Fun and Games (the reason the reader shows up for your story), Midpoint, Bad Guys Close In, All is Lost (2/3 through), Dark Night of the Soul, Break into Three (everything comes together), Finale, Final Image.

The final handout was based on Joseph Campbell's Hero's Journey. The Call to Action, Refusal of the Call, Meeting the Mentor, Crossing the Threshold, Test, Allies and Enemies, Approach the Inmost Cave, The Ordeal, Reward, Roadblock, Resurrection, Return w/ Elixir.

Challenge yourself to think about the way stories work. Each of these sheets may appeal to some, but not to others. The goal is to find what works for you. They can be helpful as planning tools or

to assist with revisions. They can help identify weaknesses or missed beats and plot points. They can help bring better clarity to your project.

Shana introduced another method of planning – Note Card Plotting. Each card is one scene and should contain: character(s), what happens, the setting, new information revealed, what actions were taken. These are versatile because they can be shuffled to rearrange the story. They are a movable sheet of your work in progress. They can help to identify the triggering events in your story and reveal how everything is working together. An important dynamic to watch for is that one scene leads logically to another and has a purpose. If a scene doesn't advance the plot or reveal new information, then it can be eliminated. Every scene must have a purpose.

Use these ideas, tools and exercises to plan your next project or use them to evaluate a story you're already working on. Whatever you do, make it yours. Adapt the information from this presentation so that it works for you.

Shana's contact information

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syoungdahl@lindenwood.edu

—Cheri Remington

OCTOBER WORKSHOP RECAP

George Sirois: Podcasting: The Ultimate Audio Platform

On October 13th SW had our second workshop with guest speaker George Sirois speaking on Podcasting: The Ultimate Audio Platform. George is an author, audio book narrator, and podcast host. His podcast Excelsior's Journeys has over 160 episodes.

Podcasts are very popular and have been growing for many years. They should not be ignored as a way to market your work. In 2019 there were 500,000 podcasts on iTunes. In 2022 there are over 2 million podcasts. Today 41% of the US population listens to a podcast regularly.

George asked the question why you should start a podcast. You might want to simply share your point of view with others, or maybe you have a story to tell, or you may want to shine

the spotlight on something special in the world. Any reason is a valid reason, find one that suits you. There are several sites where you can find podcasts. A few of the more popular sites, are Apple Podcast, Google Play, Spotify, Podbean, Stitcher, and Tunein.

There are also quite a few places where podcasts are housed such as Anchor, Red Circle, Blubrry, Libsyn, and the one George uses Captivate.

What kind of show you are going to create? Once again there are options. You might have one-on-one interviews, or panel discussions, or simply share your thoughts in a solo commentary.

Storytelling is a very common subject, especially with true crime stories. There are several podcasts dedicated to fictional story telling as well. And of course, you don't have to stick to a single format either,

you can create a hybrid format if you like.

Many people are surprised by how inexpensive the equipment is to create a top-notch podcast. All you need is a microphone, some recording and editing software, and access to the internet. You can get started with a decent studio for about \$200.

However, do not use the microphone built into your PC, you will not be happy with the quality.

There are a few options for recording and editing software, such as Audacity, GarageBand, and Adobe Audition to name a few. George recommends Audacity, it is very easy to use and can be quickly learned. You don't have to be a tech genius to edit your own podcast.

Other things to consider are creating a catchy name and registering it with USPTO.gov. Be sure

to have an eye-catching logo, and don't forget about intro and outro music. George warned about using copyrighted music. Be sure to find some royalty free music.

Once you have all the pieces in place it's just a matter of lining up topics and/or guests, recording a few episodes, uploading to the software, editing, adding music and commercials (if needed), and exporting the file to a hosting page. It's not that difficult. Once the episode is recorded it takes about 30 minutes to an hour to get the episode ready to broadcast.

If you don't want to create your own podcast, you can go the other direction and be a guest on someone else's podcast. Remember you need each other. They need content and you need exposure. Go to podmatch.com and load your profile as an author. Maybe someone will ask you to be a guest on their podcast.

—Jeffrey Czuchna

OCTOBER WORKSHOP RECAP

Christina Gant: Don't Wait for the Muse

We've all been there, stuck staring at a blank page with not a word coming to mind. It's always a problem, but especially in November when so many people participate in National Novel Writing Month, and that's why Christina Gant's workshop on finding inspiration was so timely.

Ms. Gant didn't give us any solutions to the conundrum that is writer's block, but she gave us several exercises that can help us move past that dreaded condition for a writer.

The first exercise she shared with us was one where she shared a series of pictures with us. We were asked to use all five senses, and to write two

separate passages. The first, a passage about someone who is happy to be there, the second one from the point of view of someone who hates the setting and doesn't want to be there.

Next, we moved into an exercise where she read lines from a poem by Stewart Dybek, *Sirens*. She gave us 30-40 seconds to respond to each line. This is an exercise that you can do easily with a partner, using lines from a poem, play or other work that is unfamiliar.

The next exercise was what Christina termed a patchwork poem, or a cento. This type of writing involves borrowing lines from other people's works,, provided you give them credit for their work.

The final exercise we had time for was

an adaptation of an activity from a chapter called *Finding Insight*. Christina gave us 20 mini-prompts with one minute to respond to each. Some were questions, and some were statements meant to be a little different from the usual. The original intention was to create a poem with the statements, but it's a good exercise in letting ideas come without overthinking getting in the way.

Ms. Gant didn't leave us without further ideas for what to do when writer's block strikes, even though we ran out of time. Some exercises you can do by yourself are to write responses to poems or write blackout poems. She also suggested writing lists, and gave us many examples of potential list to

write. Some that she mentioned were lists about things you want to write about, lists about things you don't want to write about, lists of ideas, fears, possible first lines for potential works, and a few others.

While she is an UMSL and Wash U grad, Christina currently works for SCCC. She shared that the community college offers both an Associate's degree and a certificate program in creative writing. Maybe the classes there could provide more sources of inspiration as well.

Christina Gant can be reached at cgant@stchas.edu.

—Beatrice Underwood
-Sweet

OCTOBER WORKSHOP RECAP

Jessica Matthews: Writing and Self- Publishing Picture Books

The price of admission to Jessica's workshop was a bargain and the best investment I've made all year.

As a child, Jennifer wrote a new story every day that she shared with her Father at night. In 2017, she was inspired by her new born nieces and nephews to write her first published children's book, *"The Old Man & the Pirate Princess."*

Jessica stressed that she loves writing children's picture books because it's whimsical and fun. She said that if you're not having fun writing the story, the children will sense this and won't finish the book. Another reason she enjoys writing children's stories is that they're quicker to write and publish, which is satisfying to her as a writer. Before starting a book, she recommended asking yourself: Do I have the time and commitment? How much am I willing to give or sacrifice to complete it? What do I need help with (cover design, illustrator, etc.)? What age group is the book targeted for?

She demonstrated how to write and develop a children's story just about anything as long as it contains certain basic elements. Using random props such as a Styrofoam pumpkin or multi-colored bats, she walked us through a series of questions to help us build our story. Using our prop as our main character, we named him/her and wrote down their friends' names plus any special details about them, e.g. Spark, the lightening bug, or Freddie, the turtle. Next, we listed their foes, motivations, special abilities, or something they're great at, things they like or dislike, greatest fears, and their conflict. Lastly, we wrote how our character resolved or faced their fears and if they had help from their friends or foes, as well as if the foes became friends or remained adversaries.

Jessica also shared information on structuring and formatting picture books. They must contain key elements to ensure that it's entertaining for the children, as well as the adult readers, such as teachers and parents. Morals or lessons shouldn't be forced, and the age level of reader

determines the number of words which typically range between 500-1,000. You don't have to rhyme the words, however, you should always include pictures on every page! When writing chapter books for older children, fewer pictures are fine. If you change the location, time, or subject in the story, always start on a new page. Word counts do matter for traditional publishers, but you can change the rules somewhat, but not radically, for self-published books. Books should contain a minimum of 24 pages (excluding blank, title page, and back pages) and the stories should naturally flow and make sense.

The last topic Jessica covered was publishing children's books independently using Amazon's free KDP (Kindle Publishing) service and Ingram-Spark. By self-publishing, the entire publication process can be completed within 3 months compared to 6 months to 2 years if traditionally publishing. She publishes using both KDP and Ingram-Spark and

pointed out that they use very different file formats. KDP is easier to use and format than Ingram-Spark which requires InDesign software.

When searching for an illustrator, find one through a trusted source. Meet with them in person or via Zoom, get samples of their work, discuss fee schedules and their time line availability. The contract should include a clause that you'll approve illustrations as you work together, otherwise you'll have to pay for a lot of work that may not meet your expectations.

Jessica's shared a wealth of writing and publishing knowledge during her workshop. If you're considering publishing a children's book, be sure to attend one of Jessica's seminars.

—Denise Wilson

VOLUNTEERS NEEDED!

We currently have vacancy and a need for a new Saturday Writers Secretary. If you are interested in what the position entails and want to learn more, please contact Sarah Angelton, sarah.a@Saturdaywriters.org or Jeffrey Czuchna, president@saturdaywriters.org.

JOIN US FOR THIS YEAR'S HOLIDAY PARTY

Enjoy hanging out with your fellow writers, food, and even more at this year's Holiday Party. We'll be meeting Saturday, December 3 at the Spencer Road Library in room 240 starting at 11 a.m. Please bring desert if you would like, but food will be provided.



STAY TUNED FOR JANUARY CONTEST INFORMATION!

Rules, themes, and more details will be forthcoming soon as we resume our monthly meetings in January. It's a whole new year, a whole new theme, and a whole new set of contests to win! We look forward to reading your entries.



AUGUST CONTEST WINNERS

PROSE:

First Place: Susan Gore Zahra for *Body Language*

Second Place: Donna Mork Reed for *Therapy Body Visit*

Third Place: Jane Hamilton for *Alaska or Bust*

Honorable Mention: Kenneth Lee for *The Old Man and His Dead Wife*

Honorable Mention: M. L. Stiehl for *Cave Decisions*

Honorable Mention: Brad Watson for *A Lasting Meal*

POETRY:

First Place: Denise Scott for *Farmers Struggle in War*

Second Place: Marilyn O'Neill for *Camping on the Meramec*

Third Place: Holly Elliott for *Diving In*

Honorable Mention: Denise Scott for *From the Heights to the Depths*

Honorable Mention: Marilyn O'Neill for *Dancing Bears*

Honorable Mention: Cheri Remington for *Being*

PEN & PAINT CONTEST II WINNERS

Canal: Bradley Watson for *The Lone Boat*

Deer: Robert Walton for *Caveat*

Foxes: R. R. J. Sebacher for *Debutante Ball*

Girl at Window: Heather Hartmann for *Deep Dark Sky*

Graduates: Kenneth Lee for *The Backs of Their Heads*

Lightning: Marilyn O'Neill for *Just Be*

Purple Sunset: Robert Walton for *Rue de L'Abrevoir*

Self Service: Cheri Remington for *Lucy and Dotty's Excellent Adventure*

Stroll: Marilyn O'Neill for *Malachite on Delmar*

Truck: Bradley Watson for *The Hiding Place*

Women: Diane M. How for *The Painter's Palette*

NEW RELEASE: SUSAN GORE ZAHRA

Please congratulate Susan Gore Zahra on the publication of her personal essay, "The Flutter of Tiny Wings," which will appear in the Valiant Scribe anthology, *Peace Like a River*, due out in December. Valiant Scribe publishes monthly newsletters of poetry and prose related to issues of peace and justice. The anthology, as well as newsletters, are available at valiantscribe.com.

Roots, Rainbows and Truth, published November 19, is the first anthology produced by North County Writing and Arts Network. She also has three of her poems and a personal essay included, and served on the editorial committee for the network. The book includes photos and artwork as well, all produced by people with ties to North St. Louis County. It is currently available on Amazon.

Saturday Writers Officers

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Members Online Critique: Susan Moreland

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Wednesday Novel Group: Brad Watson

Wednesday WIP Cafe: Jim Ladendecker

Thursday Novel Group: Bob Crandall

Children's/YA Critique: Sue Fritz

Pre-Meeting Saturday WIP Cafe &

Creative Writing Salon: Robert Sebacher

Write-In Chair: Brad Watson